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JUNE 1955 50c

ART Photography

**THE GRUELLING "500"
PORTRAITS
OF THE
TORTURED**

**BURLY-Q PHOTOGRAPHY
FOCUS ON A
G-STRING**

**ORINOCO'S
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FOCUS ON A G-String

TAKE YOUR CAMERA INTO A DARKENED HALL
WHERE BLUE SPOTS PLAY UPON A GYRATING
FIGURE AND THE BAND HAS A BRASSY BEAT.

By Robln Elsdon

Photographs as credited.

If you like attractive women, not overly clad, and can endure to listen to the raucous spiel of a candy butcher, burlesque photography might appeal to you.

In addition to its inherently interesting characteristics, shooting burlesque can be quite lucrative from a monetary standpoint. The girls always need publicity shots and plants for newspaper work. The theatre owners continually need material for promotion both in the newspaper and magazine fields.

There are two ways to photograph burlesque: one is without the management's permission, the other is with their blessing. If you like to live dangerously I would heartily recommend trying to do your work without permission. It is advisable, however, to sit in a section where the ushers are quite small and rather elderly. Never sit in a box seat. The stage hands will spot you every time.

"Camille," the marquee reads, "Tall, Torrid, Tantalizing." With spotlight as the only source, Mike Shea focused his "35"; shot at 1/200 second, f/1.5.



Wing-shooting is advised if physical layout of theater allows ample space without photographer being in the way of stagehands or performers. In top photo, Fran Underwood was photographed in the middle of a "grind." Below, Trudena performing "strip."



Photographing burlesque with permission is the preferred method.

You should make it a point, however, to explain your work to *each* usher to prevent trouble. Be considerate of the audience—they paid and would like to see the show. Don't bob up and down to impress your friends, simply concentrate on the scene and shoot quietly and quickly. It is also advisable not to spend over 90 percent of your time in the dressing room as you are liable to forget your mission.

Let's assume you now have permission and you are inside the theatre. Two problems confront you. What do you want to show in these pictures—and how are you going to go about it?

It seems to me that the essence of burlesque is its provocative nature. It's not what you see—it's what you almost see! The idea behind the strip tease and the use of blue and purple filters is just exactly that. The dark filters make the girls more glamorous because you don't see them distinctly, or in detail. You see a woman rather than one special woman.

In photographing burlesque I firmly believe the photographer is obligated to try to capture the atmosphere for the reader by using existing light. During a performance you can never use flash and shooting rehearsals is a poor practice as very few rehearsals have much pep or continuity. By using a 35mm you can get as many as 100 shots during a show and pick the best ones. Due to difficulties with focusing and changing light intensity many of your pictures won't come out, so you'll have to shoot quite a few.

Inspection development is almost a must because of the varying light intensity. I'll give you some average values that have worked for me in quite a few theatres, using only stage light: f/2 at 1/250 second on medium pan film for most acts; for singles (strip) f/2, 1/100 second until blue gelatins come on then f/2, 1/50 or 1/25 depending on the thickness of the gelatins. For backstage work f/2 at 1/20 will do the trick. You have to focus very sharply at f/2 as there is very little depth of focus.

Each girl and comic has a distinct pattern. If you sit through one show with pencil and paper you can save



Dressing rooms are generally so tiny that cameraman will be limited to camera angles. Another problem will be the weak light which makes existing light shooting impractical. Author used strobe bounced from ceiling for this picture.

Candid photo of Fran Underwood shows her cat-napping between acts.

yourself a lot of bad pictures. Shooting a moving target at $f/2$ is not the easiest thing in the world. For stage shots there are two methods. The first is to focus on one spot and click whenever the subject is in that zone. This is rather painless but you miss an awful lot of good shots this way. The other method is to be continually focusing and shooting. You'll go crazy but you won't miss many shots.

Normal 50mm lens will be adequate for all burlesque work; an 85mm lens would help for stage shots and a wide angle lens would keep you from climbing the walls in dressing rooms. Actually, the 50mm was the only lens used in the preparation of this article.

In addition to stage and backstage work the photo reporter should cover all of the other phases of the burlesque theatre. People studying the posters outside the theatre, buying tickets, girls coming to work, and the candy hawker offer good picture possibilities. Here again the 35mm is recommended as you can shoot quickly without being observed.





Rehearsing before going on stage, performer gave author a preview of her violent "bumps" routine.

Permission to shoot must be obtained before you enter backstage area. George Kufrin photograph.

Since the physical layout of one theater will vary tremendously from that of another, you will have to decide on the best spots to shoot from. In small theaters you can pick a spot in one of the "bald-headed rows" and by working rapidly squeeze off a group of shots without disturbing your neighbors. If the theater has a runway, this will be an ideal spot from which to shoot close-ups.

In other theaters, depending upon size, the orchestra pit or even the wings might be preferred. It is essential that, if you're working from either of these two vantage points, you stay out of the way of the performers, stagehands or musicians. An irate member of the company can easily influence the manager to escort you to the nearest exit.

In some of the theaters you may prefer to work from the front row of the balcony with a long focal length lens. Here you can steady your camera on the rail and squeeze





Try to capture all of the facets of burlesque. Catch a top-name star" studying billboards; show behind-the-scenes frivolity. Mike Shea photo.





Hiding face behind sheer wedding costume is South American dancer, Krissam, featured at Teatro Tivoli.

of exposures of 1/25 and 1/10 without worry about camera movement. The increased distance from the performer may work to your advantage as far as "spot-focusing" is concerned.

In practically all theaters you will find that the dressing rooms are often not more than tiny holes in the wall. Often, you may be limited to one and at the most two spots from which you can shoot. Working in these cramped quarters I find that I will often resort



to bouncelight since a raw flash would result in an overexposure.

While available light photos are excellent in that they preserve the atmosphere of the theatre and permit you to shoot unobtrusively, they have the distinct disadvantage of being grainy and hard to reproduce. Flash and strobe will give sharper shots and will enable you to stop motion and shoot at a smaller lens opening. A front light also gives you more detail, but in doing so will destroy the atmosphere of burlesque which, in my estimation, is half the game. Neither technique is perfect but I would personally recommend the realistic approach via natural light. ■



Glowing from beam of single spot, Blaze Storm was photographed during performance at f/1.5 at 1/40.

35 mm PROCESSING: THE SECRET'S IN THE SOUP!

Whether you shoot on "35", 120 or 4x5, here's an article which will make it easier for you to get quality prints

By A. E. WOOLLEY
Photographs by the author

IT really doesn't begin in the darkroom. On the contrary, top quality photographic prints taken with a 35mm have their beginning in the clicking of the shutter. However, after the picture has been carefully composed and correctly exposed, the fate of that particular photograph will depend largely upon that which occurs in the darkroom.

Nevertheless, any discussion of film processing should be preceded with a few notes on correct exposure. For a photograph which has been grossly underexposed or overexposed can never be "saved" by developing tricks or other darkroom manipulations.

Concerning ourselves for the moment with the problems arising from overexposure, we note that the 35mm film has a high fog level to begin with. (i.e., the density of the film even before the exposure has taken place.) Therefore, an excessive amount of exposure can easily result in a negative so dense that it becomes almost impractical to try to print. Another sin of overexposure is that it increases grain which in a 35mm size becomes objectionable. How often has grain been blamed upon the developer rather than a wrong guess in exposure? Too often, we fear, than can be justified.

The next factor which wreaks havoc with 35mm quality is underexposure. This error is not as damaging as overexposure. Of course, it is not particularly desirable either. However, it is not as hard to handle as underexposed negative—within reason—as it is to work with an overexposed one. Many professionals prefer a negative which

Normal D-23 processing holds shadow details with unblocked highlights.





Existing light action indoors was caught at 1/20 second, f/2.8, by panning with motion and developing down in D-23.

is slightly "under," provided the necessary density is present in the film. It is less likely that grain will show in an underexposed negative than will appear in an average or overexposed one. If a negative is badly underexposed, there is hardly a remedy for making it a good negative despite intensification. Fair prints will result, but not top quality.

With these two factors in mind, let's proceed to a discussion of the darkroom technique:

There are many prepared developers on the market which are especially designed for 35mm processing and

sell in the neighborhood of a dollar for a quart. This price could get to be quite expensive if a great quantity of processing is done and if only a small amount of developing is done the chemicals would oxidize from non-use. For the average amateur, developer can be a very expensive item.

In this article I would like to discuss two specific developers that I've been using professionally for several years. These two are: for fine grain processing, D-25; and for increasing film speed or "souping up" the film, D-23. Neither of these two developers is a commercially



Tiara of spotlights hovers over the intense faces of basketball players in this "souped-up" action shot. Photo courtesy Colliers.

Trapeze artist on his way to work is another example of medium grain which can be retained by correct use of "fast" developers.



packaged chemical. They must be mixed according to the following Eastman formulas:

	D-25	
Water .		24 oz.
Elon .		1/4 oz.
Sodium Sulfite,		
desiccated	3 oz. 145 gr.	
Sodium Bisulfite		1 1/2 oz.
Water to make		32 oz.



Indoor portrait required pushing film speed up to 400 ASA, fluorescent, with D-23 at 80° for 18 min.

Outdoor portrait indicates long tonal scale which can be preserved in print after careful processing.



Chemicals should be mixed in order given in 125° water. Make certain that each chemical is completely dissolved before adding the next one. Recommended processing temperature for D-25 should be between 68° and 70°. The average development time will be about 36 minutes. The developing time which each individual decides to use will depend upon the negative density he seeks. My personal working method calls for 33 minutes at 70°. With each chemical purchased separately and mixed yourself, you'll find that the cost will be much lower than that of prepared developers. Using D-25 I've made 16x20 enlargements from my 35's with barely discernible grain and little image diffusion.

To "soup up" film speed, the developer I prefer is the medium fine grain D-23. The formula for this is the same as D-25 except that the Sodium *Bisulfite* was eliminated.

D-23	
Water	24 oz.
Elon	1/4 oz.
Sodium Sulfite, desiccated	3 oz. 145 gr.
Water to make	32 oz.

D-23 is the ideal developer for high temperature use to increase the film speed. I prefer it for all of my available light work and since most of my shooting is done under these conditions I find myself using this developer much more than D-25.

The developing time for D-23 will depend upon many factors: the speed at which the photographer rated his film while shooting; the density desired by each individual photographer, etc. For best results a developer temperature of 68° to 80° is preferred. The chart which follows will indicate how a film of the same speed and characteristics of Plus X can be speeded up by using D-23 at increased temperatures:

Temp.	Film speed desired	Minutes
68° — normal		19
75° — normal		10
	250 ASA, mazda	13
	200 ASA, mazda	16
80° —	200 ASA, fluor.	12
	400 ASA, day.	15
	400 ASA, fluor.	18
85° —	200 ASA, mazda	7
	300 ASA, fluor.	10
	800 ASA, day.	22

The above chart, of course, merely indicates my preferences in souping but it can easily be adapted to your personal working methods. With D-23, I've continually shot at film speeds as high as 800 and 1000 ASA under daylight conditions; around 300 ASA with mazda; and, 400 ASA with fluorescents.

For either of the two developers the average amount of rolls which can be safely processed on a time and temperature basis is eight. After that, you will have to increase your developing time five percent with each roll for a maximum of 14 rolls in total. Since these developers are relatively inexpensive, I would advise against adding replenishers to the original solution. It isn't safe to take a chance with a worn-out solution. (continued on page 43)

**Real drama at Indianapolis
doesn't take place on asphalt belt.
For reality: look to the faces.**



THE GRUELLING "500" PORTRAITS OF THE TORTURED

By BOB VERLIN

Photographs by the author.

COVERING the great 500-mile race at the Indianapolis Speedway is no picnic for the more than 200 photographers and newsreel cameramen who record the event.

Shots of drivers climbing into their autos is standard routine preceding the race, but once the starter has dropped the green flag the real action begins. Photographers station themselves in carefully selected places rather than trying to cover all angles of the event. Since there is so much ground to cover on foot I try to carry as little equipment as possible and station myself in one place. My method in the past few years has been to get a variety of racing action during the early stages of the race and then retire at about the halfway mark to record the pit activity.

Mounting tension characterizes the pit for this is the "hot spot" of the speedway. There are 33 pits to be watched and when a car pulls in from the race for quick refueling and driver changes, it's only a matter of seconds before he'll pull out again. Taking pictures in this manner is a hit and run proposition. To keep up with the action a photographer has to be alert. There is no time to pre-focus or set up a shot—things happen in a matter of seconds. Because of the mayhem that goes on "behind the scenes," only a small number of photographers are allowed in the pit area.

I station my camera cases at about the middle of the area and work from this point. It is here that the true tension and fatigue of the 500 mile race can be told through pictures. As a car pulls in I set my camera at 15 feet, go into the car pit—making sure to stay out of the way of crew members—lean over the pit wall and make my exposure. Then I get out of the area—fast! Most of

Completely exhausted, oil-spattered Duane Carter gets clean-up treatment from fellow driver Nelson.





Weary Tony Bettenhausen munches apple as puffs on cigarette. Car failure made him a spectator.



Runner-up in '53, Art Cross couldn't take heat and pulled into pit after completing 120 laps.



Fatigue closes eyes of relief driver Ed Johnson who stopped to let Rodger Ward return to grind.



Glazed eyes of Bob Sweikert describe terrific pounding that men endure in this 500-mile chase.



Wheel-to-wheel action is stopped by author who panned 4x5 camera with 15" lens from tripod. Exposure: 1/1000, f 11.

Bleary-eyed winner, Bill Vukovich grins at cameras and waves his arm in victory salute. Photo from U.P.

my pit action shots are standard since there is plenty of light. I find that 1/200 second at f/16 with my strobe flash fill on fast pan film is an ideal combination. The flash-fill lights up the faces of the drivers which are usually shaded by their visored crash helmets. The 1/200 second speed is just fast enough to stop any pit action without unnecessary "freezing," which would make a dull picture.

It's a dangerous job for the men who cover the race. NBC television cameraman Bill Birch, who has covered the classic for 14 years, narrowly escaped death in 1938 when a flying wheel thrown from a speeding car almost demolished the car roof-top where he was working.

But for the men who race in the grueling "500" it means risking life and limb at every moment. Statistics have shown that many drivers lose as much as 25 pounds during the grueling four-hour grind. Many are seen pulling into the pits during the race with swollen lips, broken noses, or missing teeth. This is due to the stones and hard clay thrown into their faces from spinning wheels while traveling at speeds over 150 miles per hour. Actually, there is enough force behind these solid chunks to kill a man.

In order to obtain action pictures at the speedway a photographer requires skill, patience, and a considerable amount of luck to get really good pictures. Photographers agree that a shutter speed of 1/1000 second with the focus set at infinity is best when snapping speeding cars. High speed pan films are used exclusively on race day. Dale C. Schofner, chief photographer for the Indianapolis Star, says that his men take 300 shots each with their 4x5 Speed Graphics, also using three sequence cameras and two 35mm power driven cameras.

(continued on page 45)





Footprint on sidewalk surrounded by garden hose and chaos of grass typifies Lettau's provocative style.

TO YOUNG Edward Lettau the world is a strange, mysterious place peopled by shadows, imprints and segments of the human race. Therefore, it is seldom that a personality—an individual as such—ever probes into the darkened recesses of his camera. This becomes evident in this selection of Lettau's photographs which are in part: design studies, documentations and an absorbing inspection of an exceedingly impersonal universe.

From the outset, Lettau's fascination in segments of people set him apart from other photographers. Studying his figure studies, he began to trim away that which he felt was unnecessary from a design standpoint, the result being a series of truncated figures. From this point he proceeded to the photographs which typify his work of today.

All this was a commercial waste of course, especially for a struggling young photographer in a newly-opened studio. Still, it was a wonderful way to learn and practice the techniques of lighting, composition, and darkroom shenanigans.

Lettau entered the photographic field only six years ago, shortly after obtaining his release from the Air Force. Since he had some previous experience as a writer and producer for amateur motion pictures, he thought of becoming a television cameraman. However, he changed his mind and entered New York's School of Modern Photography. After completing the course Lettau still wasn't sure what he wanted to do since he knew that the magazine photography was in an overcrowded condition.

To gain valuable experience he took a job as a printer and soon became an expert. He explains that his secret is in being able to recognize a good print and knowing the factors that go into creating a good print. A suitable negative has a lot to do with it. He believes that there is a certain rich or brilliant quality that a good negative will produce in a print that is almost or totally unobtainable with an inferior negative. He doesn't feel that a good print begins in the darkroom, but rather, that it starts with the exposure of film. Nothing is more depressing to him than an overexposed or so-called blocked-up negative. A good

Edward Lettau's **ANONYMOUS WORLD**

INHABITED BY SHADOWS, IMPRINTS AND SEGMENTS OF PEOPLE,
LENSMAN'S UNIVERSE IS FASCINATING PLACE.

Photographs by Lettau
Text by Monita Clarke



Summer and youth, how better could it be described?

print from this kind of negative is almost an impossibility, Lettau says. If by some misfortune this should happen he immediately reduces the negative to a printable stage. He knows from experience that he'll have to sweat out a satisfactory print if he doesn't reduce it. Overexposure is a common fault among amateurs, he contends, especially when they use flash. He prints on Varigam hi-speed, preferring the BT or T surface, and develops in 53D.

Lettau claims that many photographers, both professional and amateur, could profit from simply following the "directions on the can." "If a company such as DuPont employs a highly paid research staff to learn which works best with what, why should I waste my time with this kind of experimenting," he says.

But Lettau is the sort of person who likes to experiment. He went to work as an assistant to Peter Basch with the belief that he wanted to be a fashion photographer but later gave that up for figure work. In those first lean years he earned his living as a child portraitist and delegated his real interest to his off hours.

After the monotony of an average working day Lettau



Female torso, could it be portrayed more impersonally?



would amuse himself by decapitating his nudes, trimming off their legs, and enlarging only a portion of his figure studies. In another instance he may first stage his nude with her back to the camera or cast a shadow to conceal her face, thus adding a touch of anonymity to his work.

Approaching figure photography from this novel slant he uses speed-light to "freeze" the figure in motion. More frequently, however, he carefully composes his studies on the ground glass of a 4x5 Super D Graflex with 8-inch Ektar lens. He has photographed an equal number of low key and high key nudes. Tampering with the exposed film and print in the dark-room was often carried on to create a specific effect or impression.

Using his favorite camera, the Rolleiflex, Lettau does much of his shooting in available light—which quite often is weak, sometimes too weak to normally develop film. In instances like that he uses Dektol, a paper developer, for film. It does produce grain but he feels there are elements in a picture that are of greater importance than grain. Actually he likes an occasional grainy picture to set a mood. Under normal conditions he develops his film, Super XX, in Microdol. He expects that the new Kodak roll film Tri-X, will solve his problem on available light exposure. So far, the results have proven highly successful. By using this film he has been able to develop in Microdol that which he had previously been souping in a stronger developer. By developing Tri-X in DK50 or Dektol, he is able to get a picture under the most extreme lighting conditions.

A firm believer in keeping equipment down to a bare minimum, he sallies forth to shoot a story carrying only a camera, sufficient film, and a lens shade. He scarcely ever brings a tripod and carries no artificial lighting of any kind. He has had some difficulties as far as light is concerned but usually manages to get his picture one way or the other. He has trained himself to shoot under the worst conditions and has never found cause to regret it.

For the past two years Lettau has devoted almost all his time to doing picture stories on a free-lance basis. He is now definitely sure that he wants to do nothing else. One of his favorite subjects is experimental education through pictures. He prefers to do stories involving children be-

Constant search for something different in photography often leads Lettau to whimsical studies like this one.



Nude in corner of bare room is example of Lettau's impersonal touch; nameless and dateless, his stark studies concentrate on lines, forms.

cause the results are usually genuine. He doesn't like the "set-up" technique in picture stories—they always have a phoney ring to them, he says. However, he will admit that there are a handful of magazine photographers that can "set-up" a picture so that it looks pretty close to the real thing. The closest he comes to setting up a picture might be when he purposely sets a situation in motion and then works around it to record it from the best possible position. Lettau believes that in photo-journalism everything is secondary to capturing a genuine emotion or mood. He will point to Weegee as an example. In Weegee's early work he used imaginative techniques—such as a single flash on a 4x5 camera—but he feels that Weegee's pictures of people in New York City will live forever as a true document of a metropolis.

When shooting picture stories, Lettau tries to make himself as unobtrusive as possible. Without exaggeration, his subjects scarcely know when he is present. This often happens in television studios. (continued on page 48)

Figure

PHOTOGRAPHY



Indoor photographer must create his pictures. He should be expert at lighting and posing. Photo by Charles Kell.

THE INS AND OUTS OF SHOOTING FIGURES

AS FAR as figure photography is concerned there will always remain two distinct schools of approach: indoors and outdoors—and never the twain shall meet.

Generally speaking, the indoor photographer of the nude is a creative technician. In a sense he can be compared to an architect who starts with an idea and gradually fills up an area with a pleasing arrangement of objects. He must be able to light skillfully and have an appreciation for the inherent beauty of line and form.

The outdoor photographer is of an entirely different species. True, he is also concerned with line and form since these elements are the basis for any good photograph, but he seeks more—an intangible which we can best define as *the mood*.

To the outdoor photographer the mood is a thing to be sensed rather than seen. It can be the pleasant warmth of the sun, the caprice of a playful breeze, the feeling of the turf, or the refreshing quality of verdant growth. These are the things he wishes to capture and convey. To be successful, his photographs must be more than mere lines, form, and tonal shadings. They must contain the mood of a blithe spirit.

Outdoor photographer introduces model into an already present setting. To do this successfully, he strives to retain naturalness. Photograph by Arthur Messick.





<

Unlimited lighting techniques lie within range of studio cameramen. They can pick style of lighting to mood desired. Bill Hamilton photo.

So, without getting too technically involved, how should each type of photographer pursue his efforts for the best results?

Let's start with the studio photographer. As noted, the indoor photographer *creates* his picture. He must have an idea of what he wants to convey. This may start with the type of model he has selected for his shooting, or it might have preceded model selection and, therefore, has influenced his decision as to the type of model chosen for the picture.

Placing the model before the camera he must surround her with props which harmonize with her facial and physical "type" and pose her accordingly. To better illustrate: if the model is very chic, with up-to-the-minute hair styling, etc., it would be anachronous to try to place her in a period setting. She definitely deserves a setting which features modern props with, perhaps, a background featuring a painting executed in the modern manner. To have her posed in a classical manner amidst Grecian columns would be definitely inharmonious.

Then, with the pose and setting tentatively set he must consider the lighting. Here the model and the background will influence the type of lighting. For a setting and pose of a dramatic nature the lighting should be rich with deep blacks and sparkling highlights. For this purpose, use a strong spotlight as the key light with spotlights of lesser intensity as fill, edge, and accent lights.

For a more tranquil mood, light with less contrast. A very placid effect can be obtained by using bonnelight, skylight, or a combination of the two.

Outdoor photography calls for a more vigorous approach, especially in bright sunlight. The essence of good outdoor photography is its candid nature. The artificially contrived poses of the studio should never be attempted.

lather, have (continued on page 47)

Limited to sunlight, the outdoor photographer must be able to adapt techniques to prevailing conditions. Stan McPherson required flash fill.







ANDRE DE DIENES

Portfolio Print

NO. 14 Ranked as one of the outstanding exponents of nude photography, Andre de Dienes has little difficulty in adapting his working techniques to either indoor or outdoor shooting. In his example, he has combined privacy of studio locale with beauty of daylight to obtain delicate portrait which includes its frame as part of the composition.



Studio background control can be accomplished readily by lighting. Burton McNeely used raw spotlight with a weak fill-in to simulate sunlight quality and still keep background void of elements which would reveal indoor locale.

Outdoor background control can be exercised by the use of filters. Natural setting in Larry Korn's picture takes on illusory quality through use of red filter.





Bouncelight is one of the most effective methods of lighting the nude. Single #2 photoflood in 12" reflector aimed at ceiling produced a subtle study with glowing highlights which bring out soft contours of feminine form.

Natural light from window gives brilliant definition without opaque shadows. Bunny Yeager's boudoir study shows the candidness which diffused daylight imparts.



THE LOVERS

EVER since the first writer attached the working end of a pen to paper there have been countless variations on the age-old theme of "boy-meets-girl" with all its happy etceteras. Pictorially, too, the gamut has been trampled into a rut which would shame the Grand Canyon. Amazingly enough, while the theme is old, there still appears to be new ideas in its presentation. Such is the series which appears here through the imaginative approach of Paul Duckworth. The beauty of Duckworth's presentation lies in its utter simplicity. He chose to use the silhouette technique and aimed two floods at a seamless paper backdrop. Then he called up an acquaintance and (perhaps suggesting the possibility of movie stardom through publicity pictures) had her come over and pose with him. The end result is this wonderful wordless picture sequence on the beginning of a beautiful friendship which could be "bigger than the both of us." ■

1.



4.



5.



2.



3.



6.



Photographs by PAUL DUCKWORTH



Movie star Jeanne Crain appears seductively beautiful in Bernard's boudoir photo. Print was diffused in enlarger.

DIFFUSION without confusion

EVERYDAY reality is not always registered in the crystal-clear image of the catalog photo or in the press camera lens. Early morning mists, the haze of twilight, the filtered light in a quiet glade must be photographed realistically in diffused, soft values without the meticulous detail of the all-seeing lens.

Not only should these subjects merit soft treatment but also other scenes such as streets sparkling in the rain, or a woman silhouetted against a lighted window. These are usually understood in terms of existing light—soft and undetailed.

Much is seen and understood of life without the merciless reportage of the critical lens. To the photographer who seeks true reality in his photos, diffusion must become as well-used a tool as detail in other pictures.

Because of the advent of high-speed strobe lighting, diffusion, once a practice of the "old school," has again come into use.

The strobe light gave the photographer instantaneous action control, and the miniature camera in the studio gave unlimited film for great numbers of pictures for each

DIFFUSING YOUR PRINT DOES NOT NECESSARILY ROB IT OF REALISM. OFTTIMES, THIS TECHNIQUE WILL ADD NATURAL QUALITY YOU SEEK.

By **GEORGE GILBERT**

Photographs by the author unless otherwise credited

job. However, its small size prevented any detailed retouching. In order to eliminate the necessity for retouching, photographers have discovered that diffusion made the stopped-action miniature photo acceptable to advertisers and the general public.

However, it's the subject matter of the photo—whether lit by daylight, regular flash, or strobe—which is the determining factor in deciding the suitability of diffusion. Should infinite detail or suggested detail be used? Study

Actress by candlelight. In keeping with mood suggested by candles, Bernard gave slight diffusion to this sultry study of Anita Elberg. Advantage of diffusion technique is that it can be performed in many ways and controlled.



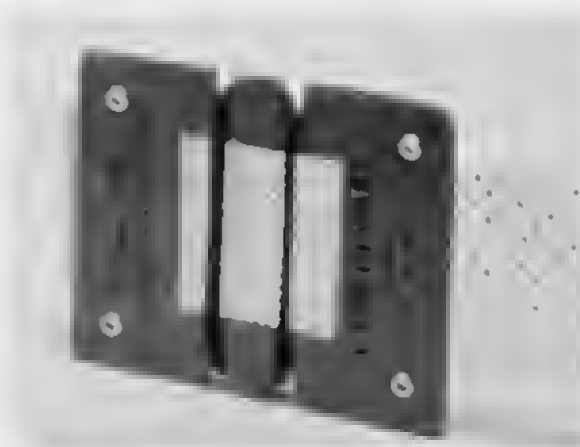
DIFFUSION IN THE CAMERA



Slip-on lens attachments are made for most cameras. To use these for maximum effect, you should shoot at wide apertures.



Stretch piece of nylon hose or cheesecloth across lens shade and burn hole in center for an inexpensive type of diffuser.



Intended for enlarger, slip-on can also be used on the camera. Gridded grid permits choice in degree of diffusion desired.

Greetly diffused, nude and chair take on ethereal quality. Use of diffusion eliminates need for retouching. Photograph: B. Bernerd.



DIFFUSION IN



Crinkled cellophane is simple, efficient. Keep moving during exposure; control diffusion by using it for part of the exposure.



Cheesecloth or hosiery can be used for all or part of exposure. To avoid "flet" prints pick paper one grade "harder."

the subject matter and the intended use of the photograph before deciding this question.

Diffusion is simple to achieve in any number of ways. It's simply the diffraction of light to cause a softening of contrast and a breakdown of light converging at any point.

To obtain permanent diffusion in the negative without changing the camera lens, photograph the subject through a mesh of nylon or a crumpled piece of cellophane (if you wish to make a crude experiment on a makeshift basis). The permanent "diffusion disc," usually a clear glass disc with either grooves or fine molded concentric circles, is available at all camera stores for about the cost of a good color filter.

Some of the popular cameras, like the Rollei, Hasselblad, and Leica, have diffusion discs available as accessories. The Rollei can be used with discs of either of two

degrees of diffusions, the Rolleisoft ± 0 and ± 1 , which are mounted in the camera's layonet grip. These are used with a small increase in exposure and most effectively with the lens wide open—or nearly wide open. If the lens were to be stopped down, the center of the lens would coincide with the clear center of the diffusion disc and no diffusion would occur.

Then, too, using the large opening limits the effective depth of field so that out-of-focus backgrounds can contribute to the desired hazy effect.

Diffusion of a basically sharp lens cannot emulate the true soft-focus lens effect. This, by the nature of the lens, creates a halo around brilliant highlight areas and merges minor detail in a way which cannot be duplicated by either altering focus of a sharp lens or diffusing its image.

Soft-focus lenses, by-passed (continued on page 48)

THE ENLARGER



Mechanical devices are ideal when you have to print several pictures, all of them identically diffused, from a single negative.



Puff of smoke during exposure will introduce a satisfactory diffusion in the final print. For more diffusion: two puffs!

Realism is preserved by diffused photo of girl in motion. By use of slow shutter, Tom Binford caught blur which suggests movement.



ORINOCO- river of mystery

Song of the "piopoco" will bring the wonderer back on photographic quest to these turgid waters in Venezuela.

By **KAREL SKOPAL**
Photographs by the author

Young Panare mother and child were photographed at tribal meeting. Author had to work unobtrusively since superstitious natives resent being pictured.

River boats are the natives' only contact with outside world. Moored to banks of Orinoco, this boat stopped for weekly visit with cargo of mail, supplies and news.





Wild, restless beauty of river may someday be harnessed—but today it rolls on unchallenged: silent and menacing.

When I first saw the Orinoco River it did not impress me very much. It was the drought season and the waters seemed lifeless. The channel of the river was then filled with numberless small islands and sand banks, and the woodland which encroached both sides seemed to dominate the landscape.

The second time I arrived it was mid-winter, in the rainy season, and I soon forgot the disappointment of my first trip there a half year before. Of the high forest, only the tops of the trees could be seen. The islands had disappeared and the river rolled along and spoke the language of a thousand demons. Houses along the shores were flooded to the roofs, and many were carried away in the strong current. People were losing all their belongings and could do nothing to save them.

ORINOCO . . .

There is a proverb that says: "Once you've heard the song of the 'piapoco,' you must return to the Orinoco." To this day I do not know what kind of a bird it may be, but I have returned to the Orinoco four times, neither by

chance or for pleasure. I've made these expeditions with my camera only for the purpose of capturing on film the images of these primitive people and the aspects of the changing river. This has not been for my own satisfaction, but to benefit others who will never have the opportunity of seeing its wild beauty.

Of its 1,700 miles I have traveled over one thousand—from Ciudad Bolívar to the Ventuari River in the heart of the Amazon Federal Territory which is not far from the mouth of this great river. I've traveled on large boats, on sail boats with pointed sails, on canoes made by the Indians, overcoming the strong current with oars or paddles. For days at a time, in search of an Indian tribe, I've waded through small rivulets with water up to our waists instead of going overland through impassable jungles.

I've slept under the open sky, hearing the flight of a lonesome owl in the woodland and staring at the sky where shooting stars fell from the heavens. I've eaten "manoco" and "casabe" bread made from cassava, eating also the flesh of the dreaded piratá fish called "caribe," a



"Terecay" is what the natives call the tortoise who come to island of Pararuma to lay their eggs. After egg-laying period is completed, the natives hunt them with their catch limited by government to 900 per day.



Portrait of native woman shows her carrying water in earthen "mucroa" which keeps water fresh indefinitely.

name given to this killer in the guiana waters. I've perspired in the heat of 106 degrees and burned the soles of my boots on the sands. I've fed the mosquitoes and gnats with my blood and become ill from drinking from the river. I befriended primitive people and went naked as the Indians, becoming part of nature's wilderness. I forgot about watches, calendars, writing machines, and telephones in my effort to learn nature and life at its most primitive.

I never regretted my ordeals or cursed the idea which sent me to those shores. In such trips the possibility of failure depresses the photographer. Wild beasts, mosquitoes, sickness, and foes assume monstrous proportions. With natives, however, there is the factor of common sense and, almost invariably, it is possible to reach an agreement with them. The problem of humidity is another matter, for it can cause the expedition's ruin. Rains and river water and the heavy humidity which fills the jungle at night crept into the canoe, penetrating the rubber fabric bags which contained the film. Once, while traveling down the river in an open canoe, I stashed away quantities of film in metal cans and bags, sealing them against the atmosphere. But when the heat melted the gelatin we were forced to return and start anew.

It is advisable to carry everything necessary for immediate development—using your first chance to do so even if it must be done at night under blankets without filtered

water and other darkroom facilities. Of course, this is unimportant when at least one half of the negatives are saved. My first expedition was a complete failure. Of twelve hundred exposures I was able to save only one hundred. However, this was compensated by the experience. The next time I knew what to expect.

Not only is the precipitation to blame for loss of picture opportunities, but also my sight which grew strained beneath the sun's strong glare. At first I lost many shots due to poor judgment of light intensity for, when working amongst superstitious natives, it becomes necessary to work quickly without a meter in order not to excite their suspicions. Generally I use only Super XX Kodak film, K-2 filter and 1/500 exposure, or 1/250 with the shutter set at f/8 or f/11. To complete the technical description I must state that I never had any difficulty with my Rolleiflex or any of its accessories despite the fact that I had been working both in hot jungles and in the heights of the Andes where atmospheric conditions are rather unfavorable at altitudes ranging from 12,000 to 15,000 feet.

Orinoco . . .

In this part of the world everything seems to be a legend and events occur which cannot be explained. For example, sunset or dusk is an event which cannot be disregarded. For the natives the colors created by the ending of daylight represent more than a natural phenomena. These colors



Pagan idol is carved of wood and stands 32" high. Found in 1941, it dates back hundreds of years.

are messages from Napa, the Good Spirit, who protects their happiness. If the celestial dome becomes alight with yellow or red colored flames, there is no need to worry. Hunting will be safe and plentiful, and women will be in the mood for love. However, when there is a purplish tinge in the clouds it is best to spend the day under cover in the semi-darkness of the hut because—Mariseri is at large! Mariseri is the Bad Spirit, the devil. He brings harm and no one can fight him. This is the natives' creed.

The day before we continued on our trip up the river, the clouds at dusk had a purple shade which the natives interpreted as Mariseri's calling card. They tried to persuade us to remain with them until the Evil Spirit should return to his mysterious domain. Of course we scoffed at this. The following morning we boarded our canoe, dipped the paddles in the river and said goodbye to the tribe which watched us. (continued on page 46)



Night photograph shows hut on Orinoco frontier. Jungle has been conquered and land has been cleared for farming and cattle raising.

Now, on summer evening, as author gazes at its glistening breadth, the river murmurs softly and is passive—but it is not always thus.



STEREO VIEWS

BY EARL E. KRAUSE, FSG



Delayed-Action Bite by the 3-D Bug

THERE'S a man in Milwaukee who was close to stereo for some time before the bug suddenly bit and chewed so hard, nothing else itched. Let me tell you about him.

Ted Laatsch was a camera clubber—a dyed-in-the-wool flat photographer (prints and color slides). A fellow club member was Seton Rochwite, the designer of the Realist stereo camera. Ted saw Seton's early stereos on the screen and in the hand viewer, but, to coin a phrase, it left him more or less flat, at least so far as personal participation was concerned. Now, in trying to think why, he claims it was because he had never exposed a roll of stereos himself.

But then fate (or the bug) dropped in, as casual as anything, in the form of a neighbor with a new Realist. "Show me how to operate this thing, Ted," said he, a relative beginner with cameras.

So, they studied the instruction book together. Then, our two students sallied forth into the Wisconsin winter to burn up some film. What with new-fallen snow, a bright sun, and a blue sky, the roll didn't last long and Ted went back to remodeling his darkroom.

The next scene took place about a week later. Ted and his neighbor were studying instructions on: "How to Cut and Mount Stereo Films." A dry subject, but it was the key to excitement. Time after time, as a slide mount was completed, those snow scenes came to life again in the viewer with all their fresh-fallen sparkle. Right about then the stereo bug took a big bite. Ted expected to see pictures about as attractive as he was accustomed to get with his color slide camera. However, to his amazement, some new things were added, and other things improved: realism, space, solidity, texture, sparkle, and (this appealed to Ted most) impact through space composition of masses, objects, and colors. Since he had selected these compositions himself, the realistic recreation of them made a deep personal impression. The stereo bug had bitten and now it started to chew.

It wasn't long before Ted appeared at the camera store to exchange his darkroom equipment for a stereo outfit. His darkroom was remodeled as a stereo den.

"I've never regretted what was to me a big change in my photo hobby. Through this medium I've met some very fine people and made, I hope,

All about Laatsch, odd-shaped masks, and the metal Stereamounts.

some life-long friends."

Small wonder Ted Laatsch has gotten a kick out of stereo. He "Laatsched" on to the top spot of the list of the world's best 3-D exhibitors last year!

Shape of the Window in Space

One technical reason why modern stereo is booming is because it is standardized system. The apparent distance of the window effect in space can be specified at the time the mount is manufactured because the film exposing and cutting systems give uniform and predictable measurements. This uniform system covers about 18 stereo cameras and 11 brands of mounts.

This standardization has its disadvantages, too. The commercial mask formats are more or less square and provide for no variation of this shape. It has been up to the individual photographer to figure out any special masking he would like, and accomplish it by tedious hand methods.

But now one manufacturer has produced a kit of *supplementary* special-shape masks. Ende Products Co., Los Angeles 25, has come out with 18 different window shapes in a box of 102 paper masks. There are 7 each of 12 most usable shapes, and 3 each of 6 more unusual shapes. There's even a shape ideal for viewing "The Shape."



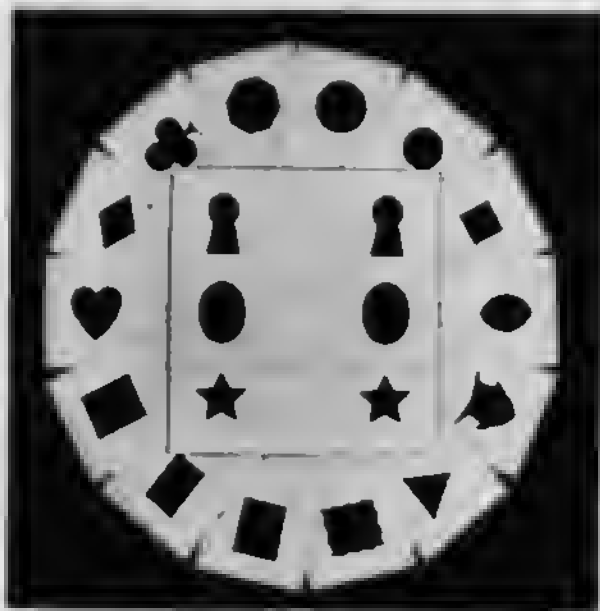
Top man among world's 3-D exhibitors is Milwaukee's Ted Laatsch whose portrait appears in stereo above. Example of unusual masking can be viewed in stereo by the free vision method. For those who are not familiar with free vision technique, the following instructions will prove of aid: In good light hold stereo pair so close to your eyes that everything goes out of focus. Slowly, without trying to focus, become aware of the two fuzzy images which can be "swum" together. When images are superimposed, slowly move the page away to comfortable viewing distance. When sharpened, your picture will be in stereo. Disregard ghost images on both sides of 3-D image.

Since these masks were introduced last January, I've seen them used occasionally in stereo club competitions. While they do add interest because of the variety in format, some of the symbolic shapes tend to be corny unless the symbolism is justified by the subject matter and composition of the picture.

The die work on the first samples I saw was rougher than on the regular Emde metal Stereomounts. Wherever a curve in the cutout for the left window is a bit different than the cutout for the right, a poor stereo effect occurs. The manufacturer stated that the dies were being improved.

Possibly the greatest picture improvement with the supplementary masks occurs when the full-format scene shows objectionable areas, objects, colors or tones that can be hidden with the right mask.

Visualize the following examples: a landscape with a blank non-stereo sky; a finger or camera case flap appearing



Emde masks: One for "The Shape."

out of focus at the edge of one film; films light-struck close to the edge; a disturbing front-of-the-window object near one edge; out of focus foregrounds; and unique and isolated images away from the center that compete with the center of interest. Such pictures may be "saved" with the right supplementary mask.

It's a rare photographer that composes every shot ideally for the usual

WOOLLEY

The secret's in the soup...

Grain has usually been blamed for all of the grainy appearances which some of the negatives have. Actually, in many cases, the "grain" may be a minor stage of reticulation. To this, many photographers will retort: "It can't be reticulation. I kept my developer at a temperature of 68°." This excuse is hardly valid since reticulation is not so much a product of high temperatures as it is the result of an abrupt change in temperatures. For example, let's as-

sume that your developer is maintained at a 68° temperature and you transfer your film to the shortstop which is at room temperature, say 80°; then, the film is removed to the hypo which is also at 80°. What occurs is this: the emulsion has become accustomed to a certain temperature and when it is shocked by a 12° jump, it rebels. With this sudden change, there is a rapid expansion which shatters the emulsion into tiny cracks which the potassium alum in the hypo hardens. The same thing could also happen in reverse when the developer is hot and the other solutions are cold.

The simplest remedy, of course, is to keep all of your solutions at the same temperature. Continuing with this discussion on darkroom technique, I would like to mention one of my pet peeves—disorderliness. For consistently good results, the 35mm worker must keep his darkroom clean and work carefully. After all, all 35mm shots have to stand a great deal of magnification and a dust speck in a negative may loom as large as a boulder in a large blow-up. Here are a few things I would recommend as standard procedure:

- Keep developing reels dust free.
- Filter the developer each time before using.
- Handle film only by its edges.
- Don't roll up your film after processing has been completed.
- Cut film apart in six-exposure lengths and file each length in a separate glassine envelope.

Good 35mm processing depends upon the above factors. If you will abide by these suggestions—although you may prefer other developers—the quality of your work will definitely improve. And that goes whether you're working with 35mm or a larger negative.

square format. Some subjects and scenes are just naturally horizontal; others vertical. Still others are complemented best by a round or oval-shaped mask. Here is the way to use them. Select the Distant, Medium, or Closeup Emde metal mask depending on the subject matter. Mount the films on the mask in the usual way. Break off the fold-over part of the mask. In its place fasten the supplementary paper mask with thin transparent tape vertically across the center and around on the back of the metal mask, making sure the new window is levelled with homologous points in the two films. Also make sure that the contours of the new shape are not cut on any edge by the basic square mask (this is no problem with the narrower rectangles).

There is leeway for shifting some of the small-windowed paper masks around in relation to the films. This may result in combined masks measuring more than 1 3/8" x 4". The assembly may then be trimmed back to the proper dimensions, preferably with the special windows centered in the usual window location, not high or low or otherwise offset.

Windows such as these offer a new tool to the imaginative or thorough photographer who wants to present his slides in a more finished or more interesting way.

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PAINTERS have a palette-control of color that the photographer can barely begin to approximate. But ingenious application of colored lights, correction filters and finally, gelatin-tissue masking for projection presentation, can wreak havoc with reality—if that's what the photographer wants. His effort may be bizarre, off-beat—even zany—but it gets attention.

The painter's impressionistic style of handling color and line has its counterpart in a skillful camera handling coupled to your own imaginative eye. Of all my sets of slides, few have provided as much screen excitement through the years as a group made on Olvera Street in Los Angeles, a Mexican quarters market place geared to tempt tourist dollars for terra cotta pottery, flame-tinted huaraches, deep green, red and blue-painted children's furniture, gaudily-striped scrapes, gleaming enamel-painted decorative gourds. Bathed in brilliant splashes of golden sunlight, the street was a garish kaleidoscope that tempted the eye from every corner.

It was like following a zig-zag path to let the eye respond to the pyrotechnics of color and the variegation of line—while tripping the camera shutter at every color-directed impulse. It was a photographic orgy of color for color's sake. But the end result conveyed to its audience exactly what I hoped—the visual excitement of a market place.

By limiting the shooting to close-ups and concentrating on isolated fragments in all that color fireworks, it was possible to capture a gaiety and flamboyancy closely matching my own personal impressions of the moment.

Your own next excursion into slide photography can easily be your first attempt at this sort of wild-eyed photographic impressionism. There's only one rule—if your eye is "caught," focus and shoot before saying, "Who wants a picture of a painted watchamahois?"

To break the monotony of placid sceneries and glowing sunsets head for the arenas of blazing color at the ocean-side boardwalk, the downtown "Main Street," the circus midway and similar locales of color discord.

Your personal photographic skill will have to be added to your eye's response to color stimuli. Each of these impressionistic fragments offer an opportunity for ingenious selectivity, framing, cropping, focus and the other controls that your mind must add to the camera's mechanism.

Color alone may not be the visual shock that goads you into lifting the camera for a quick shot. The vibrant patterns of dark and light, glaring reflections, glittering textures are surely not to be missed during your tenure into this shock-stimulated photography. Each trip will be an exercise in creative vision—with a collection of tiny colored scoreboards to record your successes and failures.

• "Six to Eight, Seven to Nine"

Lift your standing among friends in the "box camera set" by teaching the elements of color photography to those who own any of the three most popular low-cost reflex-type cameras: the Kodak Duoflex, the Ansco Rediflex and the Argus 75.

George Gilbert

ON SLIDES



To break the monotony of placid scenes and glowing sunsets — search for color discord.

Recent experimentation by a leading color "pro" has opened the doors to indoor color photography for the ten million families estimated to own these better-type box cameras. The very low-cost box cameras were found to be unsuitable for use with slow-speed color film since their lenses and flash reflectors were not designed for the strict requirements of color.

The reflex-type box cameras named above, however, do give consistently good, and oftentimes, amazingly good, color photos when used indoors with flash. For consistently good results, teach your friends this simple guide: "6 to 8 and 7 to 9".

Explain that this means that in an average room they are to stand six to eight feet from the subject. In white-walled rooms and small rooms, such as the kitchen and bath, they should stand seven to nine feet from the subject.

Tell them to buy "indoor" Ektachrome or Ansco color film and to use only the amber-colored $\approx 25C$ flash lamps for truest color results.

This is also your chance to shine in explaining the differences between a transparency and a negative, how a transparency can be seen with or without a small hand viewer, of the pleasures of home slide shows, of home and office decoration with attractive viewing boxes and of the low-cost full-color prints for the family album or in standard enlargement sizes for permanent framing.

In short, you can bring your own enthusiasm for photography to many friends who were uninterested because



Photo: M. R. Marx
Olvera street: a color orgy.

they hadn't realized how simple color slide photography can be.

Only when they show you their first successful slides is it time to introduce them to the wonders of the close-up! A portrait lens for a dollar or so and a plastic dishcover over the flash reflector (not the LENS!) will (1) bring the focus to about three feet from the camera and (2) cut down the brilliance of the flash to the correct light level for close-in work.

Important: discourage well-meaning enthusiasts with the very inexpensive box cameras from attempting color photography. The limitations of their equipment will not permit enough successful exposures to justify their attempts.

Things That Make a Slide-Maker Happy!

New, faster color film—already available in Kodak's new Ektachrome—and shortly too, we've been hinted, in its Ansco competitor. We've needed that increase for a long time. The picture editor of one prominent magazine that features only 35mm photography has been biting his nails in despair of finding good 35mm action photos. Not too many of cover quality exist.

The present color film in bright sunlight requires $f/2.8$ just to be able to use $1/250$, a speed satisfactory for distant shooting, but not for medium and close-up shots of most sports. With the new film, $f/3.2$ at $1/500$ is possible. With special processing (adding somewhat to initial developing time) $f/4.5$ at $1/1000$ is available to the photographer.

And if you don't want s-p-e-e-d, perhaps you do want depth-of-field with sharp backgrounds even behind your close-ups. The new film speed, ASA 32, permits you to stop down an extra stop-and-a-half—and with special processing— $2\frac{1}{2}$ stops!

By this summer's end, at least one editor's problem should be on its way to solution!

New, SEE-NEAR, SEE-FAR Lenses—are a fore-runner of many that will be available, soon we hope. The Macro-Kilar lenses for the single lens reflex cameras (Alpha-Exa, Exakta, Pentacon, Contax D, Contax S, Hexacon and Rectaflex) need no extension tubes, additional bellows or auxiliary optics to focus to within two inches. Close-up work of this sort is of primary interest to the lab worker, the nature photographer and medical photographer rather than to the average photographer.

Still, won't it be real great to know that if you do want to make a close-up, all you'll need to do is to move in close, focus with more care than usual, plot exposure more critically—and shoot. ■

VERLIN

(from page 17)

The tortured...

A film shuttling service starts at 8 a.m. for the local papers and syndicates, continuing for ten hours without a letup. Wire services begin transmitting pictures on a nationwide scale only 30 minutes after the race has commenced.

In the past few years the heat of the 500-mile grind has caused a considerable amount of driver fatigue and with this in mind, I try to show in pictures the terrific toll it takes. Last year the blistering pace and temperatures of over 90 degree weather caused frequent driver replacement—greater than in any other year. A total of 27 relief drivers were used. Two cars actually had no less than five driver changes. Probably no other sport demands as much physical punishment in a season of competition as does professional race car driving.

Despite the intense heat Billy Vukovich of Fresno, California was again the winner of America's toughest auto grind. One driver was later taken to the hospital with heat exhaustion, while Jimmy Bryan of Phoenix, Ariz., who finished second, collapsed in the garage area after receiving the checkered flag.

Without a doubt, this most thoroughly covered sporting event in the country is also the toughest for photographers to record. ■

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River of mystery...

(from page 41)

with open misgivings. Upon reaching the center of the stream we hit a large tree floating under the surface and lost control of the craft. A powerful surge of current swept us asunder scattering our equipment in the waters. From the shore the natives who witnessed our plight came to our rescue completely satisfied that their prediction had come true. Personally, I believe that Mariseri was the happiest in this case and that up to this day he smiles with gratification every time he recalls this incident.

Through the lens of my Rolleiflex I shot many aspects of the tropical world. Most of the natives I approached saw this marvel of civilization for the first time. It is a mistake to enter the jungle armed to the teeth; carnivorous beasts do not attack unless they find themselves in danger or in need of food. Many unfortunate events and even the loss of a life can be avoided by using a level mind, silence, and a little patience. The white man and his attire is a novelty to the natives and even snakes will flee although no danger is imminent. Despite this primitive environment, there is seldom anything to fear from the native Indian since he operates on simple logic: a stranger with empty hands does not represent a threat. He will assume that the stranger has come in peace—whether their meeting is peaceful or not depends entirely upon the stranger.

So it was that after a long search we arrived one day at a jungle clearing. In its center we found a large tapered hut with a palm leaf roof, built by the Pauares Indians as lodging for the tribe and as a repository for their wares. No one was in sight. We searched many hours for signs of life, unaware that the Indians were stealthily watching us from a distance trying to ascertain our intentions. Despite the tremendous heat and the swarms of mosquitoes buzzing around us, we waited patiently in a friendly attitude. On the ground we placed fishing hooks, salt, cookies, cigarettes, knives, and matches as presents. An hour later an Indian cautiously approached and sat down opposite us. We offered him a cigarette. Thirty minutes later another Indian, entranced by the sight of his friend smoking, joined us. We waited. When a curious youngster came along we gave him a few cookies and gained another friend. We sat there from eight in the morning until two in the afternoon before all 62 members of the tribe had gathered around us to receive their presents.

Without them being aware of it, we sneaked several shots of them. None of us gave a thought to the possibility that we might be the victims of theft or mur-

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der. When we started our return trip, the entire tribe escorted us right up to the banks of the Orinoco and remained standing a long time after we had left.

In the stillness of the night I recalled that it may have been here where, many years ago, Sir Walter Raleigh or Alexander Humboldt had opened a path in the jungle. The moment our canoe was swept along by the current and the natives raised their hands in silent farewell, I remembered another name from my childhood study of fiction—that of Jules Verne. It was he who had written, "The Indians of the Orinoco region have a physical constitution that places them above their fellowmen. They are of strong build, have sinewy arms and legs, intelligent expressions, and a generous blood flowing under their coppered colored skin. Under the moral viewpoint they are outstanding among other Indians and their qualities of kindness and honesty make them a boon for travelers requiring their services."

Perhaps in the not-too-distant future river boats will bring life and economic development to regions which white men have not as yet tamed. But today, travel is impossible. The great currents near Puerto Ayacucho and Santa Barbara do not permit the complete merging of the Orinoco with the Amazon. Someday, natural obstacles like the tremendous rocks of volcanic origin will finally be overcome by the artfulness and resources of mankind, transforming the fantastic legend which is the Amazon into a modern land ruled by men still haunted by dreams of savage glory.

The ins and outs...

(from page 25)

your model enjoying herself by frolicking about the sun. Then shoot poses which are natural and are exciting from a linear view. Or, have her relax in the sunlight, content with the carefree atmosphere of the outdoors.

In almost all instances the sunlight should be your main source. For very brilliant days, when there is little haze to soften the light, it will be almost imperative that you carry either a flash or a reflector to keep the lighting on the subject matter within the latitude of your film. On cloudy days the need of a flash becomes less important except for the single factor that you may wish to use it as your main-light.

This brief analysis shows the divergent concepts and techniques existing between two categories of figure photography. It will be up to you to decide which type of photography you would prefer.

—Gene Gould ■



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Diffuse for realism...

(from page 37)

by years in the hunt for sharper and sharper objectives, can still be found in camera stores at low prices in shutterless barrel mounts. With shutters and "long" portrait focal lengths, they can cost as much as a good sharp lens for a press camera.

For most photographers, diffusion is generally decided upon only after studying a proof print from a sharp negative. It can be introduced in any desired degree in the enlarging process.

Beneath the enlarger lens, a moving piece of crumple cellophane, cheese-cloth, vaselined glass—even cigarette smoke—can introduce varying degrees of diffusion. To maintain an easily repeated constancy any of a few commercially available diffusion devices can be obtained.

A simple device which costs about one dollar to use is a mount with imprinted film secured to the enlarger lens during exposure. Positioning of the film in the mount determines whether small, average, or great diffusion is to be achieved.

For about four dollars a mechanical iris with celluloid blades can be obtained. This also attaches to the enlarger lens and its unique design permits varying degrees of diffusion by "stopping down" the light-diffracting celluloid blades.

No matter how the light of the lens is interfered with, a step-up in print contrast is necessary to compensate for the softening of the image. Highlights in the eyes, hair, or in edge-lightings in any picture, will be kept gleaming on contrastier paper.

Some prints will require diffusion during all of the exposure; others will need it only during some of the exposure. The nature of the photograph and the aesthetic taste of the photographer will determine this after some experimentation. If you have been calling yourself a photographic "realist," take another look at what diffusion has to offer you in achieving the photographic truth.

Anonymous world...

(from page 21)

when his subjects are engaged in work. He enjoys shooting in TV studios because the lighting is so well-suited to last shooting and permits him to concentrate on the subject in hand.

Photography has become Lettau's hobby as well as his business. He is still intensely interested in turning out exciting abstracts, delicate figure studies and those fascinating still lifes which bear a fragment, a passing implication of life. As he states it: "It's really quite pleasant not to be under pressure and to be able to do exactly what you want."

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SCANDINAVIAN PHOTO Magazines, Sun & Health, Sun Land etc., even German. All highest class. Send \$3, we send four diff. copies incl. interesting list, postpaid. Scan-France Publisher, P.O. Box 2011, Gothenburg 2, Sweden.

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